THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by Theodore Brown.

No. 20. [Entered at Stationers' Hall.] SEPTEMBER 26, 1907. [Registered at the G.P.O. as a Newspaper.] ONE PENNY.

Subscription.

6/6 per annum prepaid for copy sent weekly directly published.
America and Colonies:—1 dollar, 75 cents.

Advertising Rates.

Whole Page £4 0 0 inst. | Quarter Page £1 10 0 inst.
Half Page 2 10 0 ,, | Per Inch Single Col. 7 0 ,,
Operators Wanted, Miscellaneous, Exchange, 6d. per line.

Notice.

The Editorial office is 11, Tottenham Street, where the Editor can be seen between the hours of 11 and 12-30 on Mondays and Fridays, and on Wednesdays between 2 and 4 o'clock, or by appointment.

Literary contributions and correspondence should be addressed to the Editor.

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.
Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

SEPTEMBER 20, 1907.

Our Double Number. We are writing too early to be able to gauge in full the effects of our Special Double Number last week, but such evidence as we have had has been of a very gratifying nature. Our principal aim in publishing this issue was to increase the circle of our readers, benefitting thereby not only ourselves, but, we think, also the trade at large, and, as showing that some progress in this direction has already been made, we may say that one of the leading wholesale newspaper distributors asked for fourteen dozen copies of the double number, over and above his usual supply, and succeeded in disposing of them. Further evidence of the fact that the issue has been appreciated—evidence of a rather unsatisfying kind to us in this case—was furnished by a number of letters which reached us in the early part of the present week, from firms regretting that they had not taken advertising space, or that the space that they had taken was not larger. We may point out to these correspondents that we have decided to publish Special Numbers at suitable intervals during the year, when another opportunity will be presented to them. It will further be noticed that several firms who were represented in our advertising pages for the first time in the Special Number continue their notices this week, owing to the satisfactory results which they have obtained, from which we hope that other firms, not regularly represented, will draw the obvious moral.

Post Office Officialism. The Post Office people are beyond comprehension! They do their best to make extra work for themselves, cause as much trouble as they can to their customers, and by absurd trivialities make delay where a little common sense would prevent it. Our special number was a sample of their treatment. It was a very heavy number and just weighed under the regulation four ounces. We therefore thought, instead of stamping the copies, we would do them up in parcels of 60 and send a cartload to the chief district post office to be officially stamped. Our messengers were informed that this would not be allowed, and that they must stamp them. This they did—a tedious occupation which took them practically the remainder of the day. After they had left, however, one of the officials called on us and said they were keeping back the copies because they contained an order form, which was contrary to regulations. Our reply was that for eighteen weeks' past we had inserted the same form, and that because we had an exceptionally big quantity of the present edition it was strange the Post Office people should inflict such a penalty on us.

The Red Tape Nuisance. The only reply was that that was their rule and the only thing to do was to again stamp them with an additional stamp. On Saturday morning, knowing how eager our friends would be for their copies, we sent to Vere Street, where the copies were, in some cases taking out the order forms, but in the majority adding the additional stamp—a work that took our three assistants until late on Saturday afternoon. We are sorry for the delay, but know our readers will appreciate

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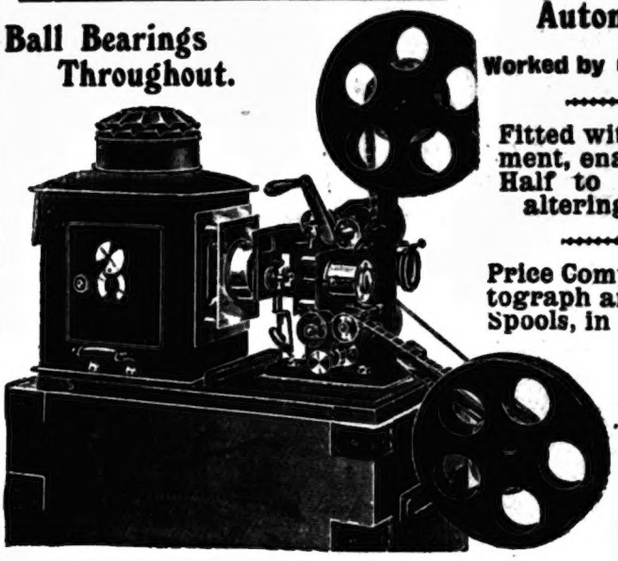

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our Special Number, notwithstanding its late appearance. We shall watch the future very closely, and as our publisher spends from £5 to £10 a week with the Post Office he will doubtless avoid trying to convenience them, as the lesson learnt last week seems to prove that the more trouble they have from the public the more chance one has of being served with common sense and justice.

The Autochrome Craze. By the introduction of the Lumière starch grain process of natural colour photography, there appears to be a new field opened to the lantern lecturer. As announced in our special issue of last week, results obtained by the new process are to be seen at the Exhibition of the Royal Photographic Society, and we now learn that the Lumière N.C. Co., of 89, Bloomsbury Street, London, W.C., will have the "Autochrome Plates" on sale by the 25th of this month. Already one public lantern exhibition of autochromes has been given. This was on Tuesday, the 17th inst., when M. M. Meys, of *L'Illustration* (the French equivalent of our *Graphic*) showed a hundred and forty examples of his results at the Public Hall, Hastings. The exhibition was arranged at very short notice by the Hastings and St. Leonard's Photographic Society. It was a noteworthy occasion, and, although a place like Hastings, with so many counter-attractions, is hardly the best one at which to secure a large audience, the hall was packed.

The Starch Grain Process and Kinematographers. Kinematographers will naturally be anxious to know whether or not the starch grain process is likely to be of service in their work, and it is with regret that we have to give a negative answer. The fact is, one of the essentials to success with the new process is that an absolutely flat or plane surface is indispensible. Glass is pre-eminently suited for the process; but celluloid, especially of a thin substance, such as used for film pictures, is not true enough in this respect. We make these statement after having prolonged conversations with several experts who have long since investigated the matter by practical tests; and in every instance the verdict has been the same. In view of these facts, it is gratifying to learn that results similar to those obtainable by the starch grain process on glass are being secured otherwise, and in a way that will render living pictures in colours at once applicable to ordinary projectors, with but slight additions in the way of accessories. There is reason to believe that the date is not far distant when we shall be permitted to publish full details of the process to which we refer. Meanwhile it will be interesting to follow the commercial and scientific developments attending natural colour work by means of the autochrome plate. We suspect that lantern slide makers will enjoy a fresh impetus to their trade by the increasing interest that is everywhere being taken in the starch grain process. Lecturers especially will appreciate the new means of embellishing their discourses—for every up to date educator will naturally wish to make use of the more impressive agency.

Humorous Lecture Incident. Talking about impressive lectures, an announcement in a recent issue of the *Daily Express* would seem to illustrate the point in a very strange manner. It is stated that a professor of hygiene has frightened the workers in three Hoxton factories into a wholesome respect for fresh air. They were all women, and an ignorant majority who suffered from the fatuous idea that fresh air meant colds refused to allow the windows to be opened, and the proprietors were powerless, until they thought of the professor and a lantern lecture. The proprietors suggested what his services were wanted for, and the professor brought with him a series of lantern slides showing on the screen microbes magnified as large as mice. The effect was instantaneous. A shudder went through the audience, and next day all the windows in the factory were open. The girls in the other two factories were entertained on the two following nights to the same lecture, and the same lantern slides, and the results were identical—no more closed windows, whatever the character of the weather. The success of the experiment got noised abroad, and other factory owners who found it impossible to keep the atmosphere passably wholesome, are calling in the same professor to repeat his lecture on the evils of unventilated rooms. If these women were so terrified at the sight of these microbes, presumably shown fn a dead state, what would their feelings have been had they been shown the animated pictures of cheese mites, such as were exhibited at the Alhambra some months ago? We can imagine the cheese merchants in the district would need to close their doors!

Ordinary Lantern News. Our friend Mr. J. Steward, of New Zealand, who writes at length on "The Question of Jets" (printed elsewhere in this issue), informs us that the old "Optical Magic Lantern Journal" was more in his line than our present publication, inasmuch as ordinary lantern work is his hobby. Several other correspondents have expressed themselves in similar terms, remarking that they would like to see more of ordinary lantern work matters dealt with in our pages. In response to these remarks, we should like to point out that a journal devoted entirely to ordinary lantern affairs, more or less neglecting the kinematograph trade, cannot now be run as a commercial success, there being too little support forthcoming from the comparatively small number of readers specially interested in lantern matters. With this foregone conclusion staring us in the face, no other course was open to us than the one we have taken. It is not our intention to neglect the ordinary lanternist altogether, and now that the lecture season is just opening in this country, we shall give greater attention to this phase of the trade than we have considered it wise to do during the summer months. Secretaries of societies and clubs are earnestly invited to forward notices of their forthcoming lantern lectures, and items of interest. We shall in return lay ourselves out to serve them in any way possible that may seem likely to prove beneficial to themselves and our readers in general. Manufacturers of lantern slides and lantern accessories should not fai

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This Week

we have received the following:—

J. Duckworth, Colne, Lancaster, writes:—"This week your Journal is brimful of interest, and is sure to be greatly appreciated throughout the trade."

Every Week

We receive a budget of similar complimentary remarks showing how much our journal is esteemed.

The only **Independent** Weekly Journal in America devoted to the interests of Animated Photography and the Stereopticon Operator.

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Moving Picture World

AND

View Photographer.

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"GRAPHIC" FILMS.

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Papa's Birthday Present.

Papa receives a packet which proves to be a box of smokes, for a sample of which he promptly discards the old pipe. To his consternation the smoke "goes bang," and with face blackened as the result of the explosion, he is seen to proceed in search of the servant who brought him the box of "infernal" things. From this point, the box of smokes, first "commandered" by the dustman, passes into the possession of sundry individuals who all suffer considerable shocks as soon as they settle down to enjoy a cigar. The discarded box eventually becomes a "great find" for a precocious boy, who promptly throws away his "woodbine" in favour of the more costly "weeds," and in the seclusion of a garden he seats himself upon a basket of linen ready for the line, and is enjoying the greatest time of his young life when "papa" appears with the crowd of martyrs. The boy with the box of "weeds" beneath his arm hurriedly hides himself in the basket, but his presence is immediately proclaimed by a tremendous explosion, and the boy is drawn from the basket in a very tattered and battered condition as the result of his affection for "havanas," with the accent on the "hav."

The Showman's Treasure.

The "star" turn of the show, a giant flea, escapes from its stronghold owing to an accident resulting from youthful inquisitiveness, and having gained its freedom loses no time in making its presence felt to various individuals. It is the flea's day out! and being no respecter of persons it has a beanfeast!!! The showman—to whom the flea is daily bread and butter—seeks high and low for it, and with a large magnifying glass to aid him in his search, leaves no stone unturned, nay, he leaves no person "unturned" whom he may suspect of harbouring his "treasure." The slightest evidence of discomfiture amongst those who cross his path escapes not his eagle eye, and the magnifier is brought to bear upon all and sundry with little success, until at length his persistent efforts are rewarded by the capture of the "treasure" under circumstances which provide a scene redolent of humour, and which is the cause of yells of laughter from audiences before whom it is shown. This is a real tickler. Length, **505** ft. Price, **£8 8s. 4d.** nett.

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The GRAPHIC Cinematograph Co., 154 Charing Cross Rd., London. 'Phone 9251 Centra

to send us their latest catalogues for review, whilst our representatives will be pleased to call and inspect any novelties of the season, for the purpose of reporting on same under a section of our Journal devoted to that work.

The "Bird Life" Films. We notice that Mr. H. Martin-Duncan, in a letter to the Press, claims to have forestalled Mr. Oliver Pike in the filming of natural history subjects in general, and of the hatching of an egg in particular—a subject which is one of the leading features of the subjects taken by Mr. Pike, and at present showing at the Palace Theatre. We believe every one, including Mr. Pike, will admit that Mr. Martin-Duncan, in company with Mr. Charles Urban, was the first to enter this field of animated photography, seeing that microscopical and other scientific subjects were shown at the Alhambra several years ago, and that the only real attempts to develop the educational possibilities of the living pictures have been made by the Urban Co. With regard to the film of the hatching process, it is a peculiar coincidence that quite without knowledge that such a subject had been filmed, or was contemplated, we made a suggestion that it should be undertaken, in our issue for October, 1906, after witnessing the incubation of a chick in the window of an incubator manufacturers' premises in Regent Street, adding that we expected the announcement to be followed by a rush to that thoroughfare on the part of operators. It looks as though some such rush were now taking place.

Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

THE QUESTION OF JETS.

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

Sir,—Your correspondent, Mr. C. H. Bishop, in replying to my queries respecting jets, concludes his letter by quoting the axiom, "Things which are equal to the same thing are equal to one another." Exactly so, and if axioms never lie, I would ask, if a certain jet of 2 mm. bore consuming 5 ft. per hour and giving 700 c.p. under certain conditions as regards pressure, etc., ever varies? If not (and I maintain it will not), how is it another jet or other jets similarly constructed can possibly vary to any appreciable extent? Supposing 6 ft. were put through, would the light be any better? If not, then 5 ft. is the right quantity to use in this particular jet, and the pressure would have to be adjusted so as to force exactly this quantity to obtain the best results. This is exactly the kind of table required. I quite understand that if the construction of the jets differed the results would differ, but such difference would not be so great as to very materially affect the light on the screen, more than, say, 25 per cent. I am assuming the jets are manufactured of first class material and by reliable and experienced makers.

I have not had the pleasure of seeing "The Art of Projection," by Hughes & Co., but I know the pressure varies considerably when using bags, and I also know why, but in using tanks the pressure remains equal from start to finish, and although wishing to obtain equal light from tanks as from cylinders, I do not know whether it is possible or not, because I have never seen or used a cylinder, nor do I know what pressure in inches of water a cylinder is worked at, and unfortunately Mr. Bishop did not inform me, though this was one of the most important of my queries, so as to compare our tank pressures with your cylinders.

The sentence as to the "loss of power after it has passed the condensers" has had careful consideration and is fully realised, but if one uses a first class condenser—say a Dallmeyer, as mine is—on a black and white hymn slide, through a first class lantern lens, all the collected light rays given off by the above 700 c.p. jet are sent to the screen under the best possible conditions. There is, of course, some loss by the optical parts, which never varies, but a variable loss occurs according to the density of the slide.

Assuming we were using this 700 c.p. jet, and the illumination were not considered good enough (here is where the maker's table of efficiency would come in) a more powerful jet could be selected. It may, however, happen that this 700 c.p. jet is the highest power obtainable under our conditions; then we must either be content with this jet or use some other form of illuminant, such as the electric arc.

It is quite to be expected that there is a limit, and that a greatly increased bore, even when using an increased supply of gas under increased pressure, may pass the limit of most effective light giving power, in the same manner that increased speed of a steamship over a certain amount can only be obtained at prohibitive cost.

I grant "there is a science in the construction of jets." Yet the makers of jets, notwithstanding all the science they display, have not yet prepared a table for their own jets, and this is what is so disappointing. There seems to me a want of uniformity of parts. The parts seem to me to be hand instead of machine made to template and gauge.

Mr. Bishop says "the real crux is to get the correct and best mixture of gases in use." Quite true; but if the makers stated what pressure of gas would give the maximum results with the different sized jets the operator would have a solid base to work upon, and would soon learn to adjust his H to suit. It may be wrong, but I hold that the O tap could be turned wide open and the pressure on the O be suited to the size of bore of nipple. This method is the one always adopted by me for the blowthrough and generally with the mixed jets.

Mr Bishop states that nipples, consumption, and candle power cannot be standarised; if by this he means jets of different makes, I quite agree with him. But jets exactly similar in construction and size ought to give exactly similar results, always, of course, assuming that the maker's conditions were not departed from, and that these conditions were such as to give the greatest amount of light. The results would be varied by altering the conditions either by reducing or increasing the pressure, or by using less or more gas—and the operator would be insulting the maker if he did alter the conditions.

Since my last letter I have received a catalogue of lanterns, etc., from Messrs. Romanet and Guilbert, of Red Lion Square, London, which contains a page of tables of maximum efficiency and powers of the different forms of lantern illuminants, and although very interesting as a comparison table, yet it does not give sufficient details to the enquiring mind, and is therefore of little use to work from—insufficient data is given as to how and under what conditions the candle power was arrived at—and, so far as the lime jets are concerned, the table is quite useless to us in the colonies

In conclusion I would point out that with many operators expense is not so much an object as the desire to get the best light possible under their special conditions. For instance, what would be the use of me, or anyone else ordering a 1,500 c.p. burner, if it were necessary to use 50 ins. water pressure to get this power? I have known of high power jets, such as the "Injector," which were only lumber out in this far away country.

Thanking you for your courtesy, and wishing your new venture the success it deserves,—Yours faithfully,

Invercargil, New Zealand. J. S.

ANOTHER NEW SCOPE.

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

Sir,—I note a par in your excellent and helpful paper for Aug. 22nd to the effect that "yet another name for living pictures, 'The Brittaniscope' has been used. What next?" May I bring before your notice "The Sydwiloscope" as being absolutely the latest (and, of course, the best). I christened it about two weeks ago, and have adopted it as being a distinctive and euphonious name. What do you think? I am filling a six weeks' contract at the Pier Pavilion, Hunstanton, with "Sydwiloscope" and specialities. The 'scope is going strong, with change of pictures twice a week, and audiences are very good. Wishing your paper every success.—Yours, etc.,

Swaffham. S. W. HANNANT.

Helps and Hints.

L.C.C. Regulations. W. H. H. (Cambridge) writes:—"Please send me a copy, or tell me where I can obtain the Regulations for Kinematograph Shows."

Answer.—You should apply to the Clerk to the L.C.C., at Spring Gardens, Westminster, who will supply a copy on application, free.

Easiest Way to Develop Short Films. S. C. S. (Worcester) writes:—"(1) I want to develop some *test* pieces of film and do not wish to go to the expense of appliances for the purpose. If you can tell me of a simple method I shall be obliged; also (2) how are films dried rapidly in case of urgent exhibition?"

Answers.—(1) If by *test* pieces you mean very short lengths, not exceeding one foot, you would find one of Houghton's or Butcher & Son's porcelain dishes suitable for the purpose, in which case obtain one with a roller inset in the dish. The object of the roller is to allow of the film being slipped under, so that by catching hold of the two ends of the film you may give it a backward and forward movement through the developing solution, the roller keeping the film immersed. If you wish to develop a much longer strip, it wil be necessary to obtain a longer dish, say 10 ins. by 12 ins. Cut two strips of wood, measuring 11½ ins. by ¼ in. by ¼ in., and 11½ ins. by ¼ in. by ¼ in. and 9½ ins. long. Now make a cross of the two, halving them together, like the joint of an Oxford frame. If this is done properly you will have a cross with the join in the centre flush with the surface of the strips, The next thing is to add a number of stout pins or wire nails. in an upright position, about half an inch distance from each other. On this cross with its pins you can wind your film, commencing in the centre and working outwards. Fasten the ends of the film by means of clips. The whole may now be immersed in the developer.

Caricatures in Film Pictures. D. D. writes:—"I have seen a very curious effect in a kinematograph picture, in which the figures become alternately stunted and tall in stature. The animation of these figures being perfectly natural, it seems to me a very clever trick; but perhaps you will be able to explain, and I would find the hint useful.

Answer.—Pictures in which these abnormal figures appear are taken by an indirect method. When it is required to make them tall a cylindrical convex mirror is placed at an angle of 45 degrees in relation to the axis of the camera lens, the mirror being in a vertical position. The pictures thus taken by reflection will give elongated images. To obtain stunted or short of stature figures use the same mirror, placing it in a horizontal position, and again at an angle of 45 degrees in relation to the direction in which the lens is pointed. By using a concave mirror in the latter position, the stunted figures and all their surroundings will be upside-down when projected upon the screen by the lantern.

Pygmies in Kinematograph Pictures. The above query has suggested the following hint, which may prove of some use to film makers. When it is desired to obtain pygmy figures, this may be done by placing a circular convex mirror in the path of the rays before they reach the camera lens. The exact distance between lens and mirror will depend upon the focus of the lens, and also the particular curvation of the mirror, but this can be ascertained by a few experiments. There are many curious effects that can be obtained by the use of such mirrors; it is important, however, to remember that the distance of the subject from the mirror and the distance of the mirror from lens, should be carefully adjusted before attempting to take the picture.

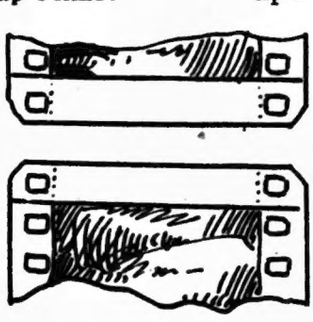
Adjusting Pictures in the Gate. B. S. I. (Ipswich) writes: "I have been given to understand that there are several different ways of adjusting film pictures in the gate, and would be obliged if you would state which, in your opinion, is the best method of securing the requisite adjustment.

Answer.—The old fashioned method was to mask the picture in the gate, by means of an opaque mask of metal, sliding up or down as the case required, It is obvious that this method caused the picture to be thrown out of the optical centre, which although not fatal to results upon the screen, was not a perfect success, seeing that best results are obtained when the optical centralisation is constant. Most manufacturers have now recognised the superior method by which the film is moved through the gate behind a fixed mask, which enables the optical system to remain fixed also. In our opinion the latter method is the better. The pulling of the film through the gate is accomplished in several different ways. Sometimes what is termed an intermediate roller is used. This roller is situated, as a rule, between the gate and the lower sprocket. In varying its position, the pull of the dog upon the film is regulated. In another form, the position of the take-up sprocket is alterable.

Pharoah's Serpents How to Make Them for use in a Kinematograph Show. R. W. (Nottingham) writes: "I want to introduce into a wizard scene which I am getting up for a film subject, a Pharoah's Serpent. Can you tell me how to make these? What are the chemical properties?"

Answer.—For making these, some sulpho-cyanide of potassium is poured into a solution of nitrate acid on mercury, which forms a precipitate of sulpho-cyanide of mercury. This is a white combustible powder, which, after passing through a filter, should be transformed into a stiff pulp by means of water containing a solution of gum. The pulp is afterwards mixed with a small quantity of nitrate of potash, and fashioned into cones or cylinders of about an inch or two inches in length, which should be thoroughly dried in an oven. The egg thus obtained can be hatched by the simple application of a lighted match.

A Tip on Joining up Films. S. W. H. (Swanham) writes: "A little tip I have found useful, which may be of use to other bioscopists. When joining up films, clean the ends in the usual way, and then just snip off the corners of the two ends, as shown in the sketch annexed. There is no danger of a break through film passing through gate if this little precaution is taken."



We thank our correspondent for his suggestion.

Topical Pars.

We are glad to hear that the new resistance of the Cinematograph Syndicate, recently noticed in our columns, is making successful sales.

Pathes' are making several alterations in the arrangements of their premises at Charing Cross Road, the need of more office space having been felt owing to increasing business.

The first lantern service for children and the harvest festival of the church at Junction Road Congregational Church, Islington, took place on September 20th.

In connection with the Royal Photographic Society's Exhibition, now open at the New Gallery, Mr. H. O. Klein delivered the first of a series of lantern lectures on Thursday last, the subject being a Trip to the Niagara Falls.

A biograph picture of the Paris Councillors, who are about to visit London, arriving at Dover, will be taken and shown at the Palace, on the following Tuesday, when a special performance will be given in honour of the visitors.

New Spool Cases.—A spool case for taking one, two or three 12 in. spools is being manufactured by R. Rigby, of 84 Hatton Garden, London. Provision for taking more than one spool of film is made by subdividing the larger sizes into compartments. The cases are made of stout tinned iron, with catch and place to add a padlock.

In offering to supply films of any make, The Cinematograph Syndicate have made an entirely new move, and one which should be keenly appreciated by buyers of films. The latter cannot always spare the time necessary to visit all the makers in turn in search of new subjects, and it will be a decided boon to them to be able to get all they want at the premises of the Syndicate in Cecil Court.

Among the numerous attractions provided for the forthcoming Aberdeen holiday will be Calder's kinematograph and concert party in the Y.M C.A. Hall and the Trades Hall in Belmont Street, on the evenings of Saturday and Monday. The program in every respect will be the same in both halls, and the films include numerous coloured pictures, and all the latest humorous and other subjects.

According to an American contemporary, three English firms have already visited the States and taken several films of an industrial nature, for exploitation both here and in the States, and two more are on the way to do the same. If this is correct, some good subjects should result, as the magnitude upon which manufacturing is done over the water undoubtedly presents opportunities that are lacking at home.

One of the greatest worries of the showman's life is that due to breaking of the perforations or of the whole film, and also to the extent to which a frequently used film becomes covered with dirt. The offer made elsewhere, by the Pioneer Film Cleaning Co., is therefore one which has many attractions for showmen, and we expect it to be largely taken advantage of. The new company is likely to supply a felt want in these days when increasing competition makes it necessary to get the last ounce of wear from subjects.

Lantern Slides Specially Suitable for Kinematograph Shows.—Mr. George Smith, of the Sciopticon Co., Portland Road, Finsbury Park, N., sends us samples of his lantern slides produced by the Woodbury Process. They are charming transparencies, showing a wonderful depth of focus and definition, whilst the subjects evince artistic arrangement and masterly control of lighting. To the lanternist who wishes to use them in conjunction with living picture displays, they will be found exceptionally suitable, seeing that the Woodbury Process slides possess the power of resisting heat in a wonderful manner. They are provided in tones of various tints, which should further make them popular with the exhibitor. A prominent lecturer who has used these slides for many years informs us that he has found them to keep their colour and quality without the slightest evidence of deterioration, and, provided a powerful illuminant is used, he regards the results obtained as surpassing anything that can be expected from ordinary slides. Mr. Smith's catalogue includes a very wide range of subjects—historical, geographical, botanical, religious, secular, artistic, humorous and scientific.

Round the Provinces.

At the Albert Hall, Sheffield, Mr. Sidney Carter's New Century Animated Pictures are on a return visit.

The U.S.A. Animated Picture Co. is paying a return visit to the Public Hall, Preston, and commands good houses.

The Mondial Cinema is continuing its afternoon and evening entertainments at the Skating Rink, Brighton, with a number of new films.

The Prince Edward animated and talking pictures are drawing good houses, at the Public Hall, Carlisle, and a splendid show of films is submitted.

Payne's Bio-Photoscope figures in the program of the Pier Pavilion, Hastings. Last week's films were "Cosmopolitan Dancers" and "Forty Winks."

Frank Len's Bioscope was one of the most prominent turns at Herr Julius Kandt's testimonial concert at the Grand Pier Pavilion, Weston-super-Mare.

The Irish Animated Photo Company has successfully entered on its sixth week at the Rotunda, Dublin. A number of attractive pictures have been introduced.

Gaumont's Chronophone has been at the Pier Pavilion, Ryde, where, under the management of Mr. J. H. Jay, a good series of singing pictures were well received.

The St. Louis Animated Picture Co. is paying its annual visit to the Corn Exchange, Luton. The chief attraction is Harry Lauder, on the Chronophone, and there are many good films.

At the Central Hall, Sheffield (proprietors the Jasper Redfern Co., Ltd.), animated pictures, supplemented by the efforts of a number of artistes, are attracting good audiences.

Messrs. Gale and Polden's exhibition of animated pictures, "Life in the King's Service," is at the Guildhall, Croydon. Besides the pictures a variety entertainment is given.

Pringle's North American Animated Picture Company have entered on the last week of their most successful visit to Plymouth. The principal feature of the last program was "Cinderella." Travels, dramatics, and comics were interspersed.

The National Animated Picture Co. are devoting almost half of the time occupied by their program of animated pictures at the Assembly Rooms, Bath, to "The Life of Christ." The other half consists of a good selection of new comics and general subjects.

West's Pictures have become one of the most appreciated entertainments in Bournemouth, and the present program is calculated to add to the prestige of the promoters. The subjects include "The Book Worm," "He Would be an Athlete," "The Floor Polisher," "Just in Time," "Lost in an Arizona Desert," "The Oxford Pageant," "Pond Life," and "The Bandits."

Scott's Royal Kinematograph and Concert Party occupied the boards of the Town Hall, Hawick, during the last three days of last week. The pictures included "The Victoria Falls," "Wonderful Flames," "The Reign of Terror," "Short-sighted Cyclist," "That Fatal Sneeze," "The Unskilled Skater," and "His First Success."

The Animated Picture Shows in Leeds continue to meet with good patronage. At the Assembly Rooms there is showing "Dinorwic Slate Quarries." The "Lusitania" and its companion, the "Lucania," are also shown. At the Coliseum the U.S.A. pictures are proving as popular a draw as ever, and by their range and general interest well reward the visitor.

Temperance Hall.—A packed house greeted Mr. Waller Jeff's New Century Pictures, on their opening in the Temperance Hall, Leicester. Among the pictures are "Cairo to Khartoum," "The Victoria Falls," "Review of the Home Fleet," "Life's Struggle," "The Lady Godiva Procession at Coventry," "The Cowboy's Camp," "Motor Racing at Brooklands," "The Lost Umbrella," etc.

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The Photocinematophone.

A PROMISING INVENTION.

A few weeks ago we gave a brief notice of an invention called the Photocinematophone, under the heading "The Coming Method of Living Pictures with Sound." Since the publication of the paragraph referred to, the inventor of this instrument has made rapid progress with his experiments, and a representative of the KINEMATOGRAPH AND LANTERN WEEKLY had an interview with him (Mr. E. Lauste) last week.

Before proceeding further, mention might be made of the recent developments in talking and singing pictures, in combination with kinematography introduced by Messrs. Mendel, Gaumont, and others, whereby the pictures are projected in combination with a phonograph or gramophone.

Now a very great difference exists between the methods adopted by these makers, and that by which the results are obtained in the Photocinematophone; the fundamental principle of the latter being of another character altogether. This will be apparent as we proceed to give further details.

The various systems employed to-day preclude any outside or street pictures being taken, consequently those exhibited are greatly curtailed in variety, and compelled to be of short duration, for the reason that the records used have to be constantly renewed or changed; whilst the synchronism between the picture and the record depends entirely upon a switching arrangement regulated by human aid.

A very good idea of the latter method will be gathered from the following:—

Amongst the initiated it is well known that "Graham Bell" invented the "Photophone," whereby sound waves are transmitted through empty space, the principle having been enlarged and developed later by what is known as "radiography."

This is brought about by the action of "Selenium," which offers resistance to the flow of electricity to such a degree as to diminish it when exposed to light. The very sensitive nature of this substance has been taken advantage of and used as part means to reproduce photographic waves of sound. The vibratory waves and intermittances of sound are actually photographed by the aid of artificial light upon any length of film by a specially constructed machine, being part of this invention. To bring into effect the complete whole, two separate machines are constructed, each with its various appurtenances. No. 1 machine, when perfected, takes the picture by an entirely new construction of the "oscillograph," with artificial light, in combination with the "microphone," the wave sounds being recorded upon a film at the precise moment the picture is taken, the film being of any length to suit the scene or incident it is desired to reproduce.

No. 2 machine, comprises a newly-constructed instrument with its appurtenances for reproducing the picture and sound simultaneously by electrically converging the photographic waves of sound through a selenium cell, and at the same time such waves are made to pass through what is known as a high-speaking telephonic instrument; the latter being multiplied and placed in positions suitable to the area of the hall or place of exhibition.

The system therefore provides for perfect and accurate synchronism between the picture and the sound waves, inasmuch that they are taken and reproduced together from the same film.

Another great point is that the Gramophone or Phonograph is entirely dispensed with, hence no objectionable scratching noise inherent in all such machines.

The greatest feature is this—that instead of pictures and sounds of short duration, it is possible to take the photo and sounds of any outside scene or incident, and reproduce it in its entirety continuously, whilst the structure of the instruments is such that inside work can as equally well be accomplished. It is also claimed that all defects regarding the flickering are entirely dispensed with. How far this invention will supersede all others it is difficult to anticipate, but as the system is brought more and more to the completed stage we shall have every facility for recording such process. In view of the fact that the undulations of the wave sounds are recorded by the light impinging process, and no hard frictional contact is necessary, it certainly looks as if a great advance has been accomplished.

If your local newsagent is unable to obtain the WEEKLY for you, you can obtain a copy regularly by post for a year by sending 6s. 6d. to the office.

W

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"What! £5 for moving my furniture! No, I will do the job myself." Jones takes off his coat and sets about moving, but he doesn't get to his new home He is conveyed there on a truck tied to the furniture van which his wife had to get after all.

We have seen the *pater familias* many times getting into trouble when essaying to act the handy-man, but seldom have we seen him meet so much trouble in so short a time.

His great mistake was in calling at the "pub" When his legs became unsteady his troubles thickened until we see him at the foot of a steep bank, with all his chattels around him, and his wife and the furniture van coming to the rescue.

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Telegrams: Kinetogram, London. *Telephone: 7393 Central.*

Films, Lanterns, Slides, &c. for Sale or Exchange. Situations Vacant and Wanted, &c.

6d. per line (10 words). Three insertions for price of two.

This page should be useful to those readers who desire to sell, buy, or exchange lanterns and accessories. Goods and cash may be deposited with us on approval against payment or exchange, and every opportunity will be given advertisers so that mutual satisfaction is obtained. It should be noted that "The Kinematograph and Lantern Weekly" alone goes to the class you desire to reach.

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KINEMATOGRAPH Work (wanted for Australia), operator projection work, also able print and develop. Apply letter only, giving full particulars,—Address C.S., KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, W.

KINEMATOGRAPHER, experienced in outdoor and studio operating, printing developing, etc., desires position, responsible preferred.—Box 46, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, W.

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SECOND-HAND Kinematographs and Films, tremendous bargains, list 3d. Hughes' Kinematographs from £3 3s. have no equal, grandest selection in the world, large detailed catalogue, 8d.—HUGHES, Brewster House. Mortimer Road, Kingsland, N.

ADVERTISER, who is giving up showing, will sell his new "Universe" Bioscope with arc lamp and resistance, slides, films, etc. Perfect condition. Cost upwards of £40, will clear for £27. Can be seen by appointment.—Box 29, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, W.

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FOR SALE, no reasonable offer refused, a Twenty Foot Stand in four foot lengths, a Ten Foot Stand in box, Screens, Valves, Regulators, etc., and 7,000 Slides for absolute disposal.—Send wants to HOOPER, 33 Paris Street, Exeter.

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MISCELLANEOUS.

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VIEWS AND FILMS INDEX.

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We have now in thi
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...would not do for a lanternist to undertake to give an exhibition with the limelight, no matter how perfect was his knowledge of the behaviour of oxygen and hydrogen in that connection, of jets and limes, and all the other accessories of a limelight lantern, if he knew nothing whatever of gas cylinders or bags, and was totally unacquainted with the function of the regulator. And before an electric lanternist can hope to conduct a show with anything like credit to himself and his apparatus, or indeed, without mishaps of more or less serious kind, he must know something of the nature, or at least of the behaviour under certain circumstances, of the electricity which he proposes to train to his service.

I have already said that the chief source of electricity of the kind that is employed to run an arc light is the dynamo, and that this engine may be likened to a pump whose function it is to force some of the electricity which is supposed to be all pervading away from one position, where it leaves an emptiness, into another, which thus has more than its normal quantity. So far the matter is easily understandable. It does not require any very acute perception to see that when you have too much of anything in one place which is anxious to get across to another where there is too little, and you offer to convey it across the space which it cannot pass without your help, you can justly *demand a toll* for so doing. That is to say, the discontented "something" which is so anxious to transfer itself from the one place to the other, may be made to do a certain amount of work in its passage, and naturally that amount of work is proportionate to the extent of its anxiety to make the change. For if it is only moderately anxious, and you say that you will give it the means of passing from place to place provided it will do a large amount of work, it will conclude that it is better off where it is, and nothing will come of your offer. Similarly, if the distance which it has to travel be long, it has this difficulty—the travelling expenses, as it were—to take into consideration, and it will only be worth its while to undertake a small quantity of work, by way of "quid pro quo," than if the distance were shorter.

These are the terms, then, on which you can make electricity do work for you. In return for a free passage in the direction in which it desires to go, it will be willing to perform a certain amount of work, in direct proportion to the extent of discontent with its present quarters, which prompts it to make the removal, and inversely proportional to the length of the journey. Now, unfortunately, we lanternists who have had no previous dealings with this curious customer that we call electricity, are naturally at a loss to know how to measure the

will not ...
be all right upon that po...
that we can find, but we shall have to drop it before long, for it will not hold good through all the ramifications of the subject. Let us pre-suppose the existence of a steam engine as the original source of energy, both in the case of water power and electricity, for here is a function place from which they both may spring, and it will not be necessary to say that the coal is the source of the steam, or that the light and heat of the sun were responsible for the birth of the coal. I know you will accept the spirit of my poor explanations, and not examine them so hypercritically as that, or I would never have attempted to set them down. The steam engine works a pump whose duty it is to lift water from a cistern at a low level into another some considerable height above. The amount of water which it will raise in a given time is proportional to its strength divided by the height to which it has to carry the water. The result of the pumping is that we have what we call a "head" of water—"pressure" will be a better term for this particular purpose—and we therefore have a stored up power to accomplish a certain amount of work, which will be in direct proportion to the extent of this pressure and the amount of water which is stored. The pressure we measure at so many pounds on the square inch, and the water can be measured in quarts.

This definition and *measurement of pressure* remains the same if we abolish the upper cistern altogether, and carry the water direct from the pumps to the place where the work is ready for it to accomplish. This change is necessary in order to keep up the analogy to electrical power, for electricity cannot be stored—using the word in its proper acceptation. In the same manner, we may take the thickness of the stream of water as it comes from the pump as a means of estimating its quantity, instead of saying how many quart pots it would fill, and, here again, we bring the analogy nearer to the electrical standard, for it is not convenient to measure the capacity of electricity. So we may say that a stream of water of a certain thickness, flowing at a certain pressure, will do an amount of work directly proportional to the sum of these two factors. Supposing that the stream was one inch in thickness, and the pressure 100 pounds on the square inch, those two factors multiplied together represent a certain amount of power to do work. If the pressure were 200 pounds, or the stream twice the thickness, twice as much could be accomplished; or if these doubled condition existed together, they would represent energy of four times the original amount.

(To be continued.)

A DIFFICULTIES

A NEW SUMMER COMIC.

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Gentleman sleeping in hammock. Son tickles him with feather duster and is chastised. Boy vows vengeance. Father takes swim in river. Boy steals his clothes. Parent unable to leave water. Young lady sits on bank and reads. Ladies' botanical society appears. Lady artist sketches. Sunday school picnic headed by parson attempt rescue. Father naturally protests. Passing "Hobo" takes swim with clothes on. Father appropriates tramp's clothes and returns home. Boy appears attired in his "Pa's" garments, smoking cigar. Son about to be punished. Mother intercedes and reminds "Pa" that he is but the victim of a huge joke.

Length 500 feet.

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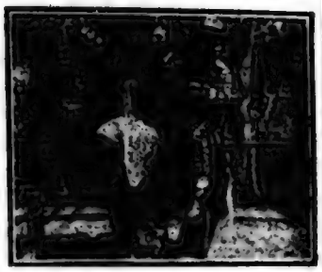
Baby Elephant



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Persian nobleman owns a wonderful elephant, which Sultan of Turkey desires to purchase. Sultan sends two emissaries, an African and a Turk to secure animal. Owner refuses to sell. Shows agents clever tricks of elephant. Unable to purchase it, deputies steal beast. Elephant refuses to perform for new owners. Becomes vicious. Attacks captors, chases them around country, finally returning to its lawful owner.

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Troubles of a Hobo	245
Nobody Works Like Father	690
Oh! That Limburger	600
Love vs. Title	720
The Prospectors	770

	Ft.
All Aboard	485
The Jail Bird	610
The Snap Shot Fiend	610
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A Seaside Girl	325	,,
State Entry of New Basha, Tangier	250	,,
Simpkin's Saturday Off	200	,,
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The Highwaymen	595	,,
Poor Little Pig	195	,,
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Easter Eggs	248	,,
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The Lost Umbrella	297	,,
The Half-Caste's Revenge	362	,,
A Robber Robbed	396	,,
The Cigar Box	297	,,
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Truthful Telegrams	220	,,
Desperate Footpads	360	,,
Curing a Jealous Wife	325	,,

Sheffield Photo Co.

The Blackmailer	585	,,
My Word If You're Not Off	280	,,
Willie's Dream	400	,,
Dodgers Dodged	270	,,
Oh the Limerick!	(about) 400	,,
His Cheap Watch	250	,,

Cricks and Sharp.

Wild Animals	380	,,
Making of a Cricket Bat	440	,,
Saved from the Sea	455	,,
Benediction of the Sea	370	,,
Egg Harvest of Flamborough Head	430	,,

Charles Urban Trading Co.

There's a Rat in the Room	190	,,
On Account of a Moth	140	,,
A Wild Goose Chase	175	,,
Good For Evil	685	,,
Motor Racing at Brooklands	450	,,
My Suffragette Wife	260	,,
He Would be an Athlete	520	,,
Pre-Occupied	300	,,
Yellowstone National Park	400	,,
The Foster Father	620	,,
Accidents will Happen	440	,,
A Piece of Limburger Cheese	435	,,
King Edward's Cruise in the "Dreadnought"	500	,,
Royal Review of the Home Fleet	300	,,
Launch of the "Bellerophon"	250	,,
Preparations for the Launch	150	,,
The Coventry Pageant	225	,,
Picturesque North Wales—		
Land of Castles and Waterfalls	845	,,
Ascent and Descent of Snowdon	675	,,
Dinorwic Slate Quarries	810	,,
Conway, Llanberis, and Carnarvon (Railway Panorama)	640	,,
Festiniog, Llandudno, and Bettws-y-Coed (Railway Panorama)	650	,,
Love Conquers All	535	,,
The Poacher's Daughter	480	,,
The Amateur Sportsman	435	,,
Squaring the Landlord	150	,,
Poor, but Honest	460	,,
The Gipsy's Bride	430	,,
Carl Hagenbeck's Wild Animal Park	650	,,
Victoria Falls, Rhodesia	615	,,
Seymour Hicks Edits "The Tatler"	365	,,
Reedham Boys' Fancy Drill	300	,,
Reedham Girls' Drill with Cymbals, Dumb Bells, etc.	300	,,
The Haunted Bedroom	250	,,
The Baffled Burglar	360	,,
Too Stout	450	,,

The Gaumont Co.

The Irresistible Piano	410	,,
Ju Jitsu	445	,,
Falsely Accused	555	,,
Absent-Minded Professor	490	,,
A Shilling Short of His Wages	400	,,
A Four-Year-Old Heroine	405	,,
The Vacuum Cleaner	350	,,
An Unfortunate Start	415	,,
Tommy and the Glue Pot	465	,,
Belfast Riots	235	,,
No Smoke without Fire	225	,,
The Liverpool Pageant	1260	,,
The Coventry Pageant (The Lady Godiva Pageant)	300	,,
The Carisbrooke Pageant		
The Oxford Pageant		
Bury St. Edmunds Pageant		
Romsey Pageant		
St. Albans Pageant		
Where's the Drummer?	495	,,
For Love of Lucy, Algy becomes Athletic	445	,,
The Hand of the Enemy	660	,,
A Cruiser in a Storm	200	,,
The Adventures of a Bath Chair	550	,,
The Magnetic Man	555	,,
Armchair	560	,,
The Winking Woman	520	,,
Wipe your Feet	395	,,
Inlaid Floor Polisher	230	,,
The Drunken Motor Cyclist	246	,,
Father Buys a Moke	505	,,
Effects of Bad Wine	230	,,
Good Night	20	,,
Uncle's Legacy	728	,,

Vitagraph Co. of America.

The Baby Elephant	425	,,
Bathing under Difficulties	500	,,
Two Thousand Miles without a Dollar	430	,,
Man, Hat, and Cocktail	400	,,
The Easterner	475	,,
The Starving Artist	650	,,
White Man's First Smoke	500	,,
Double Barrelled Suicide	280	,,
The Bargain Fiend	500	,,
The Boy, the Bust and the Bath	425	,,
Athletic American Girls	400	,,
Lightning Sketches	600	,,
Lost in an Arizona Desert	600	,,
A Window Demonstration	275	,,
Father's Quiet Sunday	625	,,
The Wrong Flat	625	,,
The Bandits	550	,,
The Slave	550	,,
Awkward Man	300	,,
One-man Baseball	280	,,
Bunco Steerers	425	,,
How to Cure a Cold	550	,,
The Pirate's Treasure	715	,,
Stolen Pig	550	,,
A Square Deal	425	,,
Forty Winks	270	,,

Graphic Kinematograph Co.

The Showman's Treasure	505	,,
Tricky Twins	330	,,
Lover's Charm	160	,,
The Lodger had the Haddock	295	,,
The 5.30 Collection	250	,,
A Woodland Tragedy	470	,,
Who Winked at the Soldier	560	,,

Williamson & Co.

Moving Day	315	,,
Just in Time	540	,,
Pa takes up Physical Culture	300	,,
Why the Wedding was Put Off	225	,,
Bobby's Birthday	212	,,
The Brigand's Daughter	670 & 806	,,
Orange Peel	245	,,
After the Fancy Dress Ball	345	,,
Village Fire Brigade	325	,,
Sham Sword Swallower	350	,,
Miner's Daughter	600	,,

Walturdaw Co.

The Onion Fiend	470	,,
Jack and His Scapegrace Brother	705	,,
The Locket	750	,,
Aunty's Motor Bike	250	,,
"Lusitania" at Liverpool	(about) 200	,,
Destruction of Wembly Tower	225	,,
The New Apprentice	530	,,
The Matinee Idol	480	,,
Adventures of a Performing Flea	350	,,
Life of a Trout	620	,,
Peter Pranks	650	,,
Clown's Adventures	400	,,
The Bookworm	390	,,
In Quest of Health	475	,,
Too Much Mother-in-Law	700	,,
Thaw Trial	950	,,
Child Slavery	500	,,
The Chiropodist	310	,,
Good Evening	36	,,

R. W. Paul.

The Amateur Paper Hanger	282	,,
Pity the Poor Blind	107	,,
Sheep Shearing	230	,,
The Cheaters Cheated	510	,,
My Lady's Revenge	520	,,
The Tale of a Mouse	155	,,
The Bothered Bathers	275	,,
An Inhuman Father	420	,,
Adventures of a Broker's Man	305	,,
The Bookmaker	140	,,
How a Burglar Feels	98	,,
How to Make Time Fly	300	,,
Woman Supreme	212	,,

Review of the New Subjects.

A strongly dramatic subject, called "The Brother's Sacrifice," is Walturdaw's principle issue this week. A scapegrace is chased by policemen after a poaching expidition, and only reaches home after several exciting collisions, in which many of the officers are injured. To shield him, his brother takes the responsibility for his actions and goes to prison in his place, while the scapegrace, reforming, becomes a policeman. On release from prison, the really innocent brother is unable to secure work, and breaks into a house, where he is captured by the reformed scapegrace in his new character. The latter in his turn shields his brother from capture, and all ends well. The acting is particularly good in this subject, and the situations thrilling enough to suit anybody, the fight of the poachers with the police and the subsequent chase calling for special notice.

Walturdaw have another exciting story film with the title, 'The Locket." A boy goes to sea to support his mother, who has been deserted by a worthless husband. Before he leaves, his mother places a locket round his neck. After exciting adventures, the boy comes to shore again, and falls into the grip of a "land shark," and in a tussel with the latter is killed. Searching the body, the murderer comes across the locket—and recognises it. He is the boy's father, and, driven mad by the realisation that he has killed his own son, he goes out and commits suicide.

"Bathing under Difficulties," which the Vitagraph Co. have just added to their list, depends on the "bad boy" for its humour. In this case, he is the son of a city man, and, having been punished for tickling father with a feather while the latter slept peacably in a hammock, he decides on revenge, and obtains it by running off with his parent's clothes while the latter is bathing in the river. The swimmer has consequently to wait in the water until the coast is clear, which does not happen for a long time. Young ladies select his bathing place for sketching purposes, a party of botanical students pursue their researches in the same place, and at last a Sunday School trip, under the charge of a minister, makes its appearance. The minister, observing the swimmer's plight, plunges in to his rescue, but learning how the situation stands, gathers his party together and goes off. Father at last takes a tramp's clothes from him by force, and arrives home with thoughts of vengeance, which he abandons on realising the humourous side of the affair.

The Vitagraph Co. have also a comic with an unusual "plot," called "The Baby Elephant." A Persian nobleman possesses a very wonderful elephant, which a Turk is desirous of buying. The Turk sends two of his emissaries to barter for the animal, but its owner refuses to sell it, but shows the visitors how clever and intelligent it is by making it perform tricks, such as standing on its head, standing on its hind legs, walking the tight rope, and sitting at the table during dinner. Finding that the Persian positively refuses to sell the elephant, the Turk's messengers finally steal it, but it will not perform any of its tricks, and suddenly becomes vicious, makes a furious attack on its captors, and chases them all around the country, until they jump over a precipice to escape its fury. The intelligent elephant then runs back to its lawful owner.

It will be remembered that an Urban operator accompanied Mr. Harry de Windt on the expedition which resulted in the latter's book on "Savage Europe" and that selections from the films they secured have been issued at intervals. The Urban Co., are now about to place the whole series on the market, and a detailed circular is busily being printed at the moment. We have been privileged to read the proofs of this and to inspect several of the films and the impression we received was that the series was likely to be one of the most successful which this company, always famous for travel subjects, had issued. "Across the Balkans" gives us glimpses of life and scenery in Bosnia, Dalmatia, Bulgaria, Montenegro and the Albanian Alps, Roumania, and other countries which have a romantic interest for us, because of the character of their inhabitants, which is frequently of a not too law abiding nature and also because of the fact that their countries, besides being frequently of extreme beauty have been the scenes of many stirring events of which we have heard. We gather that a feature of the series will be that it will represent as far as possible the *life* of the various countries as well as itss cenery, and many films of the soldiery and of the peasants in their various occupations will be included.

This week the Urban Co, have put out a comic with the title "There's a Rat in the Room." The confusion which this creature creates, mainly amongst the feminine inmates, is quite disproportionate to its size. When it makes its appearance in the kitchen, the cook flies to her mistress in the drawing room in terror, where the whole party is thrown into a state of agitation by the knowledge that such a dangerous animal is loose, ladies, and, it must be admitted gentlemen, making a hurried rush for tables and other places which will place their feet out of danger. The terror spreads to other inmates before a number of dogs are procured and then a long chase for the rat follows, in which the furniture receives more damage and more nerves are shaken. One of the half dozen or so terriers which have been pressed into service at last despatches the rat in a bedroom to the immense relief of the over-wrought householders. This subject is only 130 feet in length and is very good value.

Since the days of "Saved by Rover," there have been many films with animals as leading characters, but we doubt if Hepworth's famous subject has ever been so far equalled, unless by their own "Black Beauty." This week the same firm have another subject of a similar kind, called "Dumb Sagacity," in which both Rover, the dog, and Black Beauty, the horse, figure, and it seems as though with it they are likely to beat even the record made by the two previous subjects. This film has the advantage over either of these that it gives evidence of a higher intelligence in both dog and horse. The subject opens with a happy family playing on the lawn of their house, the horse and dog being prominent. A girl in a little while runs off to the beach to paddle, with Rover in close attendance. The scenes showing them on the beach are very pretty, particularly when the girl, with her faithful guardian, is seen gradually advancing into deeper water. At last she climbs on to a rock which is surrounded by water, and, playing there with the dog, forgets the passing of time, until it is seen that the tide has risen, so that she is completely cut off from the shore, and is in danger of being swept off the rock,

The last chance of safety lies in the intelligence of the dog, who apparently understanding all that is required of him, plunges into the water and makes for home across the sands. We see him arrive safely on the lawn, where, however, there is no one to receive the urgent message he wishes to deliver. Defeated in this way, he gallops off to the stables, catches hold of "Black Beauty's" bridle and leads him out of the gate, across the sands and into the water, the dog swimming alongside, and both reaching the rock when it is nearly awash. The girl quickly mounts the horse, and the three make for home, where the girl's relatives quickly learn the danger from which she has been rescued by the two animals, and show their gratitude by gathering round the latter with many caresses. This subject, which is of a suitable length, is undoubtedly one of the best put out for some time. Hepworth's ask us to state that all orders will be dealt with in the order received. It would be a good policy for buyers to

inspect this subject immediately and place their orders early; our inspection convinces us that it will be a big success.

"One of the most complete successes we ever had is 'The Showman's Treasure,' said the Manager of the Graphic Co. to our representative during a chat anent their recent productions. "We are booking heavy orders for this film, and during the past week there has come in quite a stream of enquiries from all parts of the kingdom." A week ago, at the Metropolitan Music Hall, this picture, as it unfolded the history of the giant flea which escaped from the show, provoked the audiences to hearty laughter, and its effect upon the audiences nightly at the Chelsea Palace provides the greatest proof that it is one of the biggest laugh getters the firm has produced for a long time.

"Will the girl who winked at the soldier in the Park meet him by the fountain at 11 to-day?" This invitation in the "agony" column of the leading newspapers results in the appearance of a small army of the fair sex at the rendezvous, where the soldier is seen pacing to and fro in anticipation of meeting his "charmer." She is not, however, one of those assembled, and although he endeavours to release himself from the persistent attentions of the girls, he finds it impossible to escape, and with one upon each arm he is followed by the bevy of fair damsels, who compel him to halt and purchase bouquets for each from the flower seller near the fountain. He then adopts a ruse for getting clear by taking the crowd for a ride upon a motor bus. The girls have just become seated, when he, upon the footboard, pulls the bell, and as the bus has got into motion, nimbly jumps off and gets away. In consternation the girls stop the bus and give chase. Eventually catching him, they compel him to ascend another bus and fulfil his promise of a ride. Some trouble is caused by a fat girl of the party, who has to be hoisted to the top of the bus by means of a crane. A loving scene upon the bus top, with the panorama of the thoroughfares through which the bus makes its way, ends with the descent of the crowd at an hotel, where the soldier calls for refreshment for the lot. Whilst the girls are quenching their thirst, the soldier makes good his escape, and hides beneath the cover of a rubbish cart, which moves away. The cart being tipped upon a rubbish heap, discloses the military gent, who promptly extricates himself from his unsavoury surroundings and makes off at top speed as the crowd of girls espy him. Eluding them, a change of clothes results in a tramp being mistaken for the soldier, the tramp at the finish receiving such treatment as to leave him in a forlorn condition in a pond, where the soldier, in the tramp's suit, is seen vigorously shaking the hand of the innocent double who has enabled him to escape. This recent production of the "Graphic" Co., has, we hear, commanded some solid orders from American and Continental buyers, and home showmen, who have not had an opportunity of seeing it, will find a visit to the firm's premises amply repaid.

The Warwick Co, by now well settled in their new premises showed us an ingenious comic called "Curing a Jealous Wife." A householder is annoyed at his wife's unfounded suspicions of his constancy, and one day at breakfast hits on a scheme to cure her. He writes "Meet Kitty to-day at 11 o'clock," on his cuff and then drops the latter on the carpet, where his wife is sure to find it. When she reads the message, immediately after he has set out for business, she puts on her hat and coat and follows in a hurry, and several amusing scenes show her hot on the track of her supposedly fickle partner, who is much longer in reaching the meeting place than she expected. At last, he enters a railway station and descends to the platform, his wife following. A train enters and deposits—not the "baggage" which the suspicious wife expected, but a basket containing a kitten which the unjustly suspected man had intended as a present for his wife. The tableau which follows seems to indicate that the cure has been effectual.

The difficulty of obtaining a word with anybody connected with the Warwick Co., during their recent moving operations, prevented us from giving them credit for a very smart piece of work in connection with the Luisitania. Their subjects show the passengers embarking at Euston and disembarking at Liverpool, and gives many views both of the Luisitania and Lucania and is in many ways a distinct triumph, The views at Euston particularly, of practically a dimly lighted interior we have never seen surpassed and the views of the huge vessel, take apparently in the course of a voyage completely round it in a tug give a good idea of its enormous proportions.

By the way, we must congratulate the Warwick upon their new projecting saloon, which is at present quite the most comfortable in the trade.

Pathé's have this week a subject which, while not on so ambitious a scale as their "Life of Christ," is almost as great a triumph of stage management, and has been quite as well acted. They have this time selected the well-known story of the "Prodigal Son" for presentation, and in the film the incidents as found in the bible narrative have been closely followed, so that the subject is in every way a notable one. We see the prodigal receiving his portion and leaving his sorrowing father, wasting his substance with quickly-found friends, and being discarded when his store is done, feeding with the swine in his degradation, and then making his way home, to be received with open arms by a forgiving father. There is a clever effect in which, as he wallows among the pigs of which he has charge, the prodigal has a vision in which his old home is presented to him. The subject is treated in the best of taste, and will enhance the reputation of living pictures wherever shown.

Pathé's have also a dramatic story of love and war with the title "The Japanese Girl." It deals with the adventures of a Russian officer called to the front against the Japanese. He leaves his sweetheart and goes out to fight, and the Japanese attack and capture a position which he is defending. This scene, it may be said in passing, being one of the best battle pictures we have seen. He is taken prisoner to Tokio, and, in a number of scenes, this typically Japanese town is well presented. The officer, to pass the time apparently, engages in a love affair with a Japanese girl, and when he is at last freed he cannot find heart to leave her behind. When he again enters his sweetheart's room, with the geisha, the latter is quickly made aware that she has a successful rival and goes out into the street, where a storm is raging, and falls dead in the snow. The film is of beautiful photographic quality.

The creature usually called "Pa" is a favourite character with film makers, and readers will easily recall scores of subjects in which his misfortunes have been the cause of laughter. There is another this week, "The Amateur Paper Hanger," issued by Paul's. A householder, apparently burdened with economical tendencies, decides to do his own papering, instead of calling in decorators. He enlists the services of his wife and the maid servant as assistants, and entrusts them to hold down the paper while he applies the paste. "Pa" then gingerly climbs the steps, and at last succeeds in getting the paper on the wall—at a considerable angle. After this the upsetting of the paste causes a deal of mischief; the amateurs can hardly keep their feet. Further commotion is caused by the father sitting in the pail of paste, and, when the latter is violently torn from his person, "mother" upsets a great deal of the furniture, as well as herself. This film can be recommended as a short comic of good quality, and with plenty of humorous incidents.

A Lancashire Exhibitor's Success.

Mr. J. Duckworth's name is principally associated with the Central Hall, Colne, where his picture show has had many successful runs. The Central Hall is one of the few buildings in England which was built, furnished, and installed with an electric generating plant, especially for kinematograph work, and it is undoubtedly due to its advantages for securing technical excellence in the pictures, as well as to Mr. Duckworth's business ability, that the entertainment given there is so popular. The hall seats 600, cost £2,000, and is generally regarded as the best equipped in that part of the country. Last year Mr. Duckworth's living picture season ran to eighteen weeks without a break, and it seems likely to have as successful a run during the present year.

We have received several samples of Mr. Duckworth's billing, and details of several of his programs, and we are not at all surprised at his success. His posters and handbills are both numerous and well drawn up, with suitable particulars of each subject, while the latter are invariably the best of recent issues.

It may be of interest to publish one of these programs in full, as a good specimen of the *contrast* of which we have frequently urged the necessity. It will be noticed that no one class of subject predominates, and that there are a liberal supply of both topical and travel scenes.

Program of September 16th .—

"Seymour Hicks edits the *Tatler*"—"The Servant Hypnotist"—"The Hand of the Enemy"—"Saved from the Sea"—"Diamond Mining"—"That Fatal Sneeze"—"A Trip to Borneo"—"The International Horse Show"—"Coventry Pageant"—"The Inlaid Floor Polisher"—"Trip to Switzerland"—"The Arm Chair."

When it is said that a good seat can be obtained to see this program for 6d., Mr. Duckworth's success is not a matter of surprise.

Fire Outbreak at a Bolton Exhibition.

About ten o'clock on Friday night last, considerable excitement prevailed in Deansgate and Bradshawgate, two of the main thoroughfares of Bolton, by a report that a fire had broken out at the Victoria Assembly Hall, Churchgate, where there is a kinematograph exhibition and other attractions. The premises adjoin the Theatre Royal and the Grand Theatre, and in a few minutes a very large crowd had assembled. It appears that while the animated pictures were being displayed on the screen, one of the films in the apparatus, at the back of the hall, suddenly burst into flames, and with an alarming hissing noise startled the fairly large "house." Considerable excitement and confusion prevailed, but happily no one sustained any injury, and the place was quickly cleared. Information was sent to the fire brigade stotion, and a body of men soon arrived, but their services were not required. There were plenty of willing workers, and the flames were extinguished before very much damage was done. The carved mahogany of the ceiling overhead was badly scorched by the heat from the flames.

IMPORTANT!

We are frequently asked for the temporary addresses of travelling showmen, by firms desiring to get into touch with them, and we are pleased to give these when in our power, but in order to obviate unnecessary delay we have decided to allow showmen subscribing to the WEEKLY *to have all their correspondence addressed c/o "Kinematograph and Lantern Weekly," 9 Tottenham Street, Tottenham Court Road, when on the road. Letters so received will be posted on to any temporary addresses furnished to us, without charge.*

Showmen on tour may have each copy of the WEEKLY *posted to any required address on advising us in time.*

BRITISH MUSEUM 30 SE 07

Review of Latest Productions.

"The Irresistible Piano (Gaumont), opens with the piano being carried into a room by the servants. When it has been placed in position the pianist, a long-haired person, starts playing a tune. This has a remarkable effect on the workmen, who are carrying in the chairs, etc., and they start dancing and cutting all sorts of capers. In scene two, a man and his wife are having breakfast; they catch the strains of music and begin dancing. They go off to investigate matters and very soon there are a number of people dancing in the musician's room. The next scene shows a man asleep in a chair. He is roused after a while, like the others, and is seized with the mania for dancing. The last scene is laid in a dressmaking establishment. The young lady assistants are busy at the dresses when one of the number catches the sound of the piano. The whole party rush off to the room where the dancing is going on, and we see young ladies, man and wife, old men and young men all dancing together. The revelry has now reached such a pitch that a police officer, passing down the street, is affected. He dances up the steps, through the door of the house, and rushes into the musician's room. The representative of the law tries in vain to disperse the crowd, but the musician plays quicker and quicker, and finally the dancers fall to the ground exhausted. The subject is a good illustration of the novelty of the Gaumont plots.

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Phillips, Edmund, Claremont Studio, Mumbles, R.S.O., Glam.

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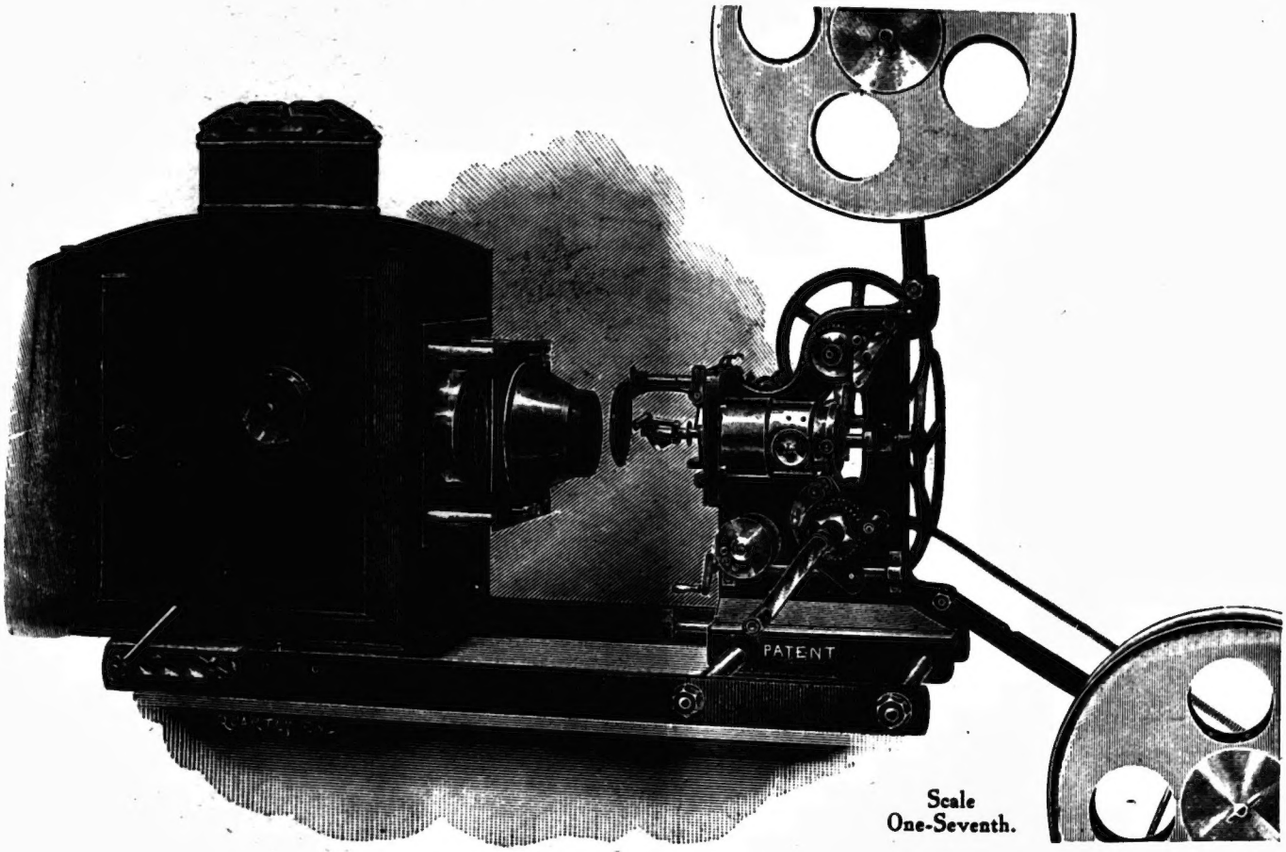

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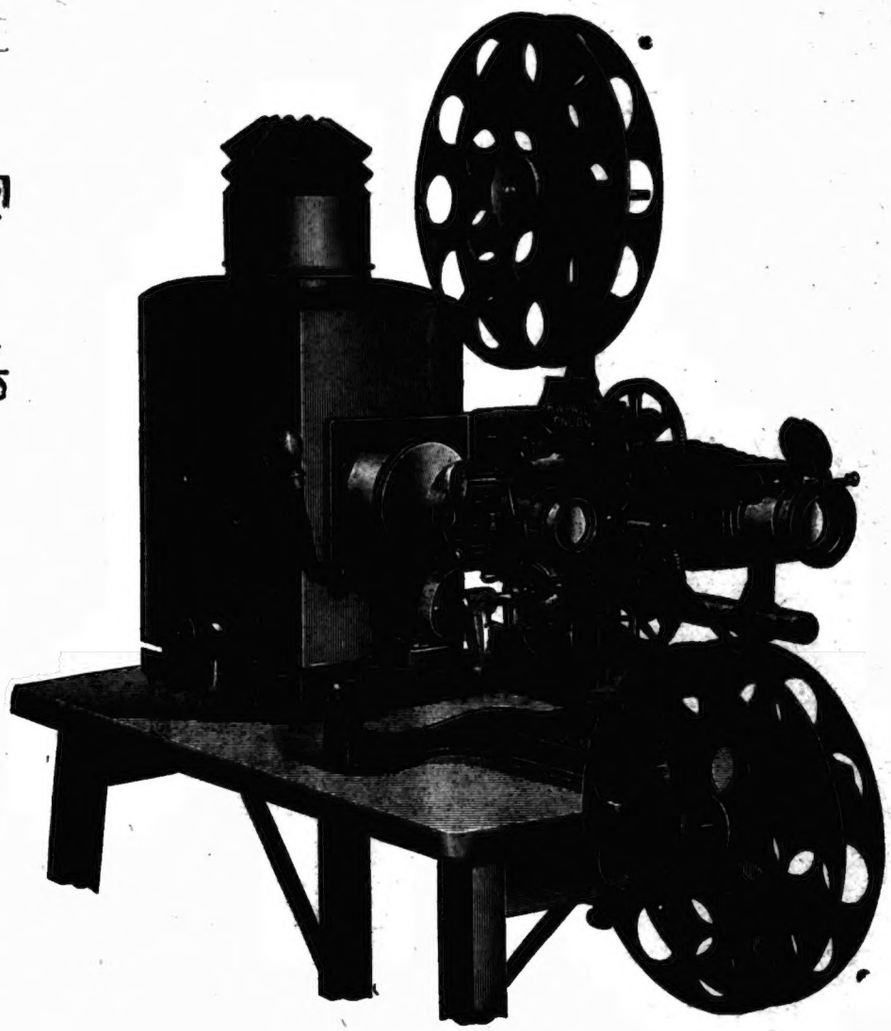

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Printed and Published by E. T. HERON & Co., 9 & 11, Tottenham Street, Tottenham Court Road, London, W.—September 26, 1907.